

PAUL

TONWERKE für KLAVIER,
GESANG. — Musikalische
SCHRIFTEN



JUON

SCHLESINGERSche Buch-
u. Musikhdlg., Rob. Lienau
in Berlin. — Carl Haslinger in Wien.

Klavier 2 händig

- Op. 1. Skizzen (leicht)** Mark
1. Elegie 1.—
2. Notturmo 1.—
3. Canzonetta 1.—
4. Duettino 1.—
5. Berceuse -60
6. Petite Valse 1.—
- Op. 12. Konzertstücke (schwer)** n. 4.50
1. Capriccio 1.50
2. Canzona 1.50
3. Humoreske 1.50
4. Etude 1.50
5. Intermezzo 1.50
6. Ballade 1.50
- Op. 18. Satyre und Nymphen**
(mittelschwer) n. 6.—
1. Etude „Najaden im Quell“ 1.50
2. Idylle „Pan mit der Syrinx“ ... 1.50
3. Réverie „Träumende Oreade“ .. 1.50
4. Intermezzo „Pan philosophiert“ .. 1.—
5. Valse lente „Dryadenreigen“ ... 1.50
6. Elegie „Napaie in Betrübniß“ .. 1.—
7. Humoreske „Pan kommt von
Bacchus“ 1.50
8. Canzonetta „Liebeständelei“ ... 1.—
9. Scherzo „Nymphen, flieh!“ 1.50
- Op. 20. Kleine Suite: I. Trotzig —
zärtlich, II. Traurig, III. Geschwätzig,
IV. Tänzchen (leicht, für Kinder)** ... 2.—
- Op. 26. Praeludien und Capricen**
(schwer) n. 6.—
1. Praeludium (F moll) 1.20
2. Capriccietto (E) 1.50
3. Praeludium (Cis moll) 1.50
4. Intermezzo (D) 1.50
5. Praeludium (D moll) 1.20
6. Capriccio (F) 1.50
7. Praeludietto (C) 1.—
8. Praeludium (C moll) 1.—
9. Intermezzo (G) 1.50
10. Capriccio (H) 2.—
- Op. 30. Intime Harmonien**
— promptus (mittelschwer) n. 5.—
1. Wogen 1.50
2. Episode
3. Elfen
4. Romantisches Wiegenlied -60
5. Sonderbare Humoreske
6. Intermezzo
7. Es geht die Sage -60
8. Kleine Tarantelle 1.50

- Op. 30. Intime Harmonien (Fortsetzung)** Mark
9. Sphinx -60
10. Narretei
11. Ruhige Liebe -60
12. Zu Grabe tragen
Op. 32. Psyche. Tanzpoëm (Ballet):
Liebesgang und Lilienwalzer, Inter-
mezzo, Irrlichtertanz (mittelschwer) 2.—
- Op. 38. Den Kindern zum Lauschen.**
Allerlei Kinderstücke, der Jugend zum
Vorspielen (leicht u. mittelschwer) n. 3.—
1. Mutter erzählt Märchen 1.—
2. Rosemarie tanzt -60
3. Der Steinbaukasten (Fugen) ... 1.—
4. Das Heimchen -60
5. Die trübselige Puppe } -60
6. Wiegenlied
- Op. 46. 2 Schelmenweisen (schwer)** je 2.—
- Op. 47. Sonatine (G) (mittelschwer)** 2.—
- Op. 48. Miniaturen (mittelschwer)** n. 2.—
1. Intermezzo 1.20
2. Berceuse -60
3. Scherzo 1.20
4. Menuett 1.20
- Op. 55. Esquisses (schwer)**
1. Canzonetta 1.20
2. Arlequin 1.20
3. Mélancolie 1.20
4. Oriental 1.20
5. Serenata 1.20
6. Villanella 1.20
7. Bizarrerie 1.20
8. Intermezzo 1.20
9. Danse grotesque 1.20
10. Ragotin (Variationen) 1.20
- Op. 56. Moments lyriques (schwer)**
1. Menuett 1.20
2. Elegie -60
3. Intermezzo -60
4. Intimité 1.20
5. Bagatelle -60
6. Nostalgie (Valse lente) 1.20
7. Etude 1.20
8. Berceuse 1.20
9. Cortège 1.20
10. Chant russe (Variationen) 1.50
- Op. 58. 2 kleine Walzer (leicht)**
1. Farfalla 1.20
2. Rondinella -50

Klavier 4 händig

- Tanzrhythmen (mittelschwer u. schwer)**
Op. 14. Heft I, II je 3.—
Op. 24. Heft III, IV, V je 2.—
Op. 41. Heft VI, VII je 3.—
Op. 39. Trio-Caprice nach „Goesta
Berling“. Bearbeitung n. 6.—

2 Klaviere 4 händig

- Op. 22a. Sonate** nach dem Sextett 10.—
(Zur Aufführung sind 2 Exempl. nötig)

Harmonium

Bearbeitungen von S. Karg-Elert

- Harmonium:** Réverie, Op. 18 N. 3 n. 1.20
Elegie, Op. 18 N. 6 n. 1.20
Harmonium und Klavier:
Musette, Op. 9 N. 5 n. 2.—
Berceuse, Op. 28 N. 3 n. 1.50

Lieder

- Op. 6. Mörtelweibs Tochter**
Ballade m. 1.20
Op. 13. 5 Lieder h. 4.50
1. Klage der Gattin (Dehmel) 1.20
2. Erinnerung (Rilke) 1.—
3. Jugend (Evers) 1.20
4. Wiegenlied (Dehmel) 1.—
5. Phantasia (Holz) 1.20
Op. 21. 3 Lieder (Schlaf) m. 2.—
1. Regen 1.—
2. Märchen 1.—
3. Der einsame Pfeifer 1.—
Op. 63. Österreichisches Reiterlied
„Drüben am Waldesrand“ (H. Zucker-
mann) m. -5

Bücher

- Harmonielehre.** Teil I: Lehrbuch n. 2.—
Teil II: Aufgabenbuch n. 2.—
Aufgaben zum einfachen Kontra-
punkt n. 2.—
Musikführer: Trio Caprice (Gräner) . -25
Violinkonzert N. 1 (Gräner) -25

Für Violin-Musik

Kammer-Musik

Orchester-Musik ist ein
besonderes Verzeichnis erschienen.

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OSCAR PEÑA

MÚSICA
COMPOS Y
J. CANON
NUEVA DE ZER
BARCELON

Nº 3. Humoreske.

Paul Juon, Op. 12 Nº 3.

Allegro non troppo.

p leggiero

sfz

p *sfz* *p*

con grazia

p

f

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a *fff* dynamic, followed by a *p* dynamic. The bass staff has a *ff* dynamic. The music is in a key with one flat and a 3/4 time signature. It includes various musical notations such as notes, rests, and slurs.

Second system of musical notation, featuring a treble and bass staff. The treble staff has a *ff* dynamic. The bass staff has a *p* dynamic. The music is in a key with one flat and a 3/4 time signature. It includes various musical notations such as notes, rests, and slurs.

Third system of musical notation, featuring a treble and bass staff. The treble staff has a *f* dynamic. The bass staff has a *p* dynamic. The music is in a key with one flat and a 3/4 time signature. It includes various musical notations such as notes, rests, and slurs.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a *pp* dynamic. The bass staff has a *p* dynamic. The music is in a key with one flat and a 3/4 time signature. It includes various musical notations such as notes, rests, and slurs. The system concludes with a first and second ending.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a *f* dynamic. The bass staff has a *p* dynamic. The music is in a key with one flat and a 3/4 time signature. It includes various musical notations such as notes, rests, and slurs. The system concludes with a first and second ending.

leggermente

dim.

sempre pp

poco cresc.

p

poco a poco accel. e cresc.

p

mf

molto cresc.

fff

m.g.

fiero

m. dr.

Tempo I.



First system of musical notation. The treble staff contains a series of chords and single notes, mostly in the upper register. The bass staff contains a melodic line with eighth and sixteenth notes. The dynamic marking *pp leggiermente* is written below the treble staff.



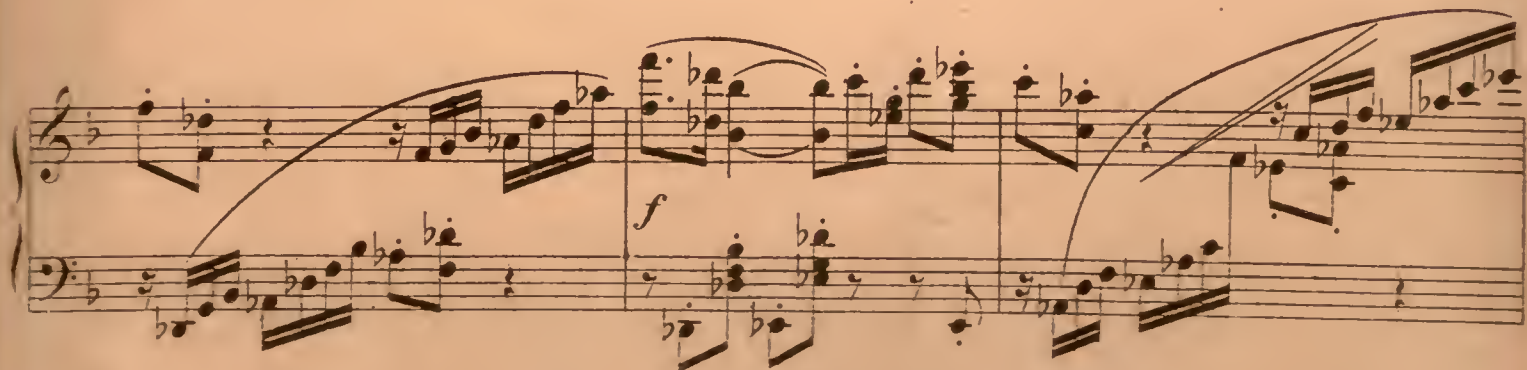
Second system of musical notation. The treble staff features a complex, rapid passage with many beamed notes. The bass staff continues the melodic line. The dynamic marking *sempre pp* is written below the treble staff.



Third system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a more active line. The dynamic marking *molto cresc.* is written above the treble staff, and *sfz* is written below the bass staff.



Fourth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a more active line. The dynamic marking *p* is written below the treble staff, and *con grazia* is written above the treble staff.



Fifth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff has a more active line. The dynamic marking *f* is written below the treble staff.

First system of musical notation. Treble and bass staves. Dynamics: *ffz*, *f*, *p*. The system contains three measures of music.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *sfz*, *p*, *ffz*. The system contains four measures of music.

Third system of musical notation. Treble and bass staves. Dynamics: *sfz p*, *sfz*. The system contains three measures of music.

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp*, *p*, *poco ritard.*, *dim.*. The system contains three measures of music.

Fifth system of musical notation. Treble and bass staves. Dynamics: *a tempo*, *pp*, *p*. The system contains three measures of music.